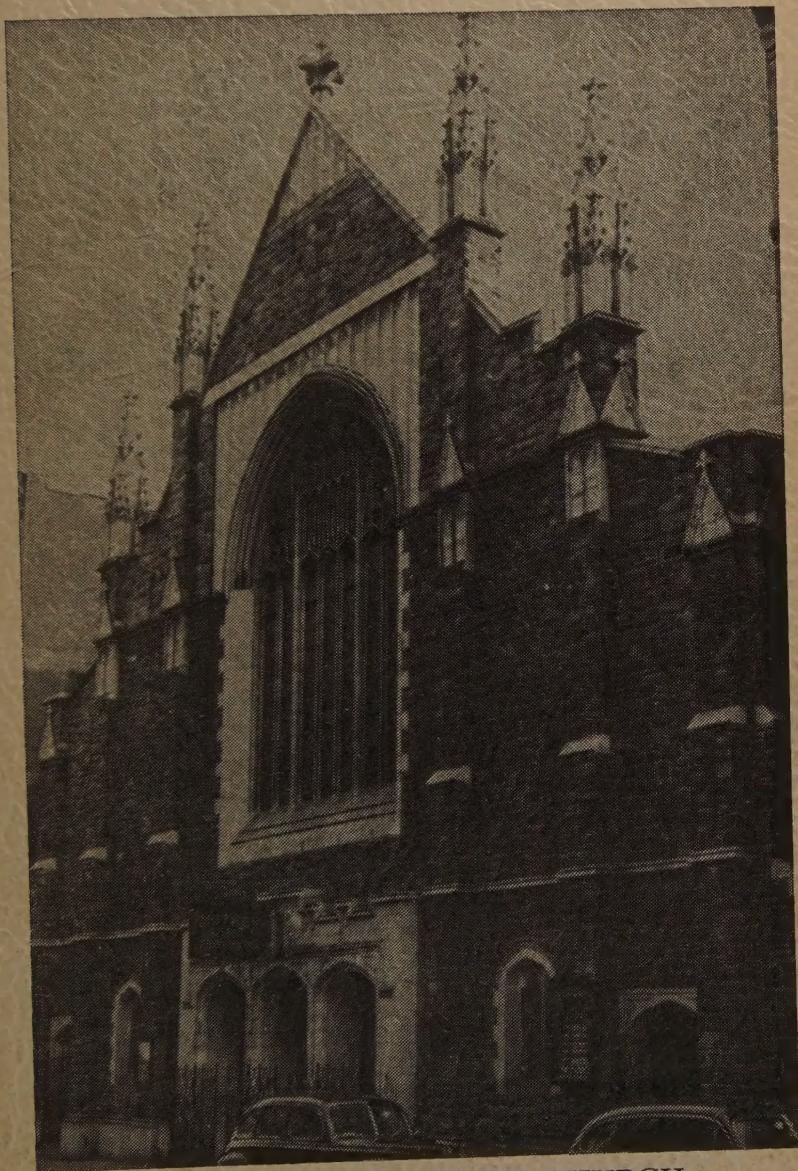


THE A.M.E. ZION QUARTERLY REVIEW



MOTHER A. M. E. ZION CHURCH
(The First Church of Zion Methodism)
NEW YORK CITY
THE REVEREND DR. B. C. ROBESON, *Minister*

The A. M. E. Zion Quarterly Review

DAVID H. BRADLEY, Editor

P. O. Box 146, Bedford, Pa.

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A. M. E. Zion Quarterly Review

EDITOR'S NOTE

One of the marvelous things of Christmas is the fact that men of every race and nation find in the birth of the Son of God a common factor of faith. Over the years the A. M. E. Zion Quarterly Review has had the unique opportunity, through the pen and mind of one of our contributors, Mrs. Florence Turverey Reeves, to present through art interpretation, this area of our Oneness in Christ. So this Christmastide, because of many requests, we thought it might be well to gather in one issue these articles and present them to our readers as a world view of The Nativity.

When one looks at Christian art down the centuries it is difficult to hold to any false principle of racial superiority, for no matter what we may independently think, Christ belongs to us all. And we, here in America, with our satellite complex, our class conflicts, our racial disagreements, must surely recognize that whatever we have, both physically and spiritually, are to be shared the world over. And that which is more impressive is the knowledge that we can do very little with our selfish desires where the basic, meaningful situations of life are concerned. As a child gripping closely a handful of sand, relentlessly, in spite of our resistance, we must sense today we dare to have more only on the premise that we have shared that which we hold. And those of us who stubbornly believe that ours is a *closed communion*, a circle which encloses only those we will, can but look upon this season of Peace on Earth with stark dismay.

So whatever situation one may face in this Holy Season, let him know that no matter how far man may go as a *free agent*, somewhere and someplace the great personality of the Christ Child demands recognition. Weak as the Church may appear to be the power to insist on His ideals surrounds us, makes us ashamed, half-hearted in our efforts at wrong dealing. So, from one section of this Nation to the other, from Montgomery, Alabama, to Portland, Maine, from Little Rock to San Francisco or New York, from Washington to Moscow, Sidney, Australia, to Paris, France, the Cape of Good Hope to Thule, the Child of Bethlehem is gazing into men's faces, reminding them of their sins, their smallness, their feeble efforts at wrong.

So let us examine anew this Christ Child, through the eyes of some artist long since gathered to his fathers, to African, Oriental, Caucasian, American, English, Chinese, Italian or what have you, and meet God once more at the Cradle of His Son.

THE MADONNA AND CHILD

by a

Contemporary African Atrist

What was once a tree-trunk is now a glorious representation of the Madonna and Child. It has all the sweep and dash of modern technique, yet its faultless pure beauty puts it on a par with any of the old masters.

The sculptor is amazingly skillful at his work. There is no decorative effect merely for the sake of embellishment. He has been frugal in the use of line. Observe the curve of the nimbus of the Mother, the flowing of the veil and the arrangement of her hair. The circular cap on the head of the Babe and the nimbus behind it carry out this linear arrangement. The capable hands of the Madonna, long and full of strength, are balanced by the folds of her mantle.

The Madonna and Child both have definite African features with heavy eye-lids, thick lips and broad noses, but the inward creative imagination of the sculptor lifts it completely above racial characteristics. This woman is the Universal Mother. As she holds her Babe close to hear heart, He seems a part of her, and this somehow, reveals all the loyalty and love lying at the core of life. Added to this we are keenly aware of the instinctive faith of a child in its Mother. This combination creates supreme beauty and projects Divine love and harmony in visible form.

Such a presentation of an African Madonna by an African sculptor expands our perception and makes us ever conscious of the familiar yet mysterious and exalted love of Mother and Child. It brings a mood of self-surrender, devotion and stillness into our busy lives and transports us across the boundaries of our cultural patterns into the boundless spirit of Christ's love.





THE CHRISTMAS STORY

Interpretations by Florence Turverey Reeves

THE ANNUNCIATION

Masolino. Italian. 1383-1447

Original: National Gallery, Washington, D. C.

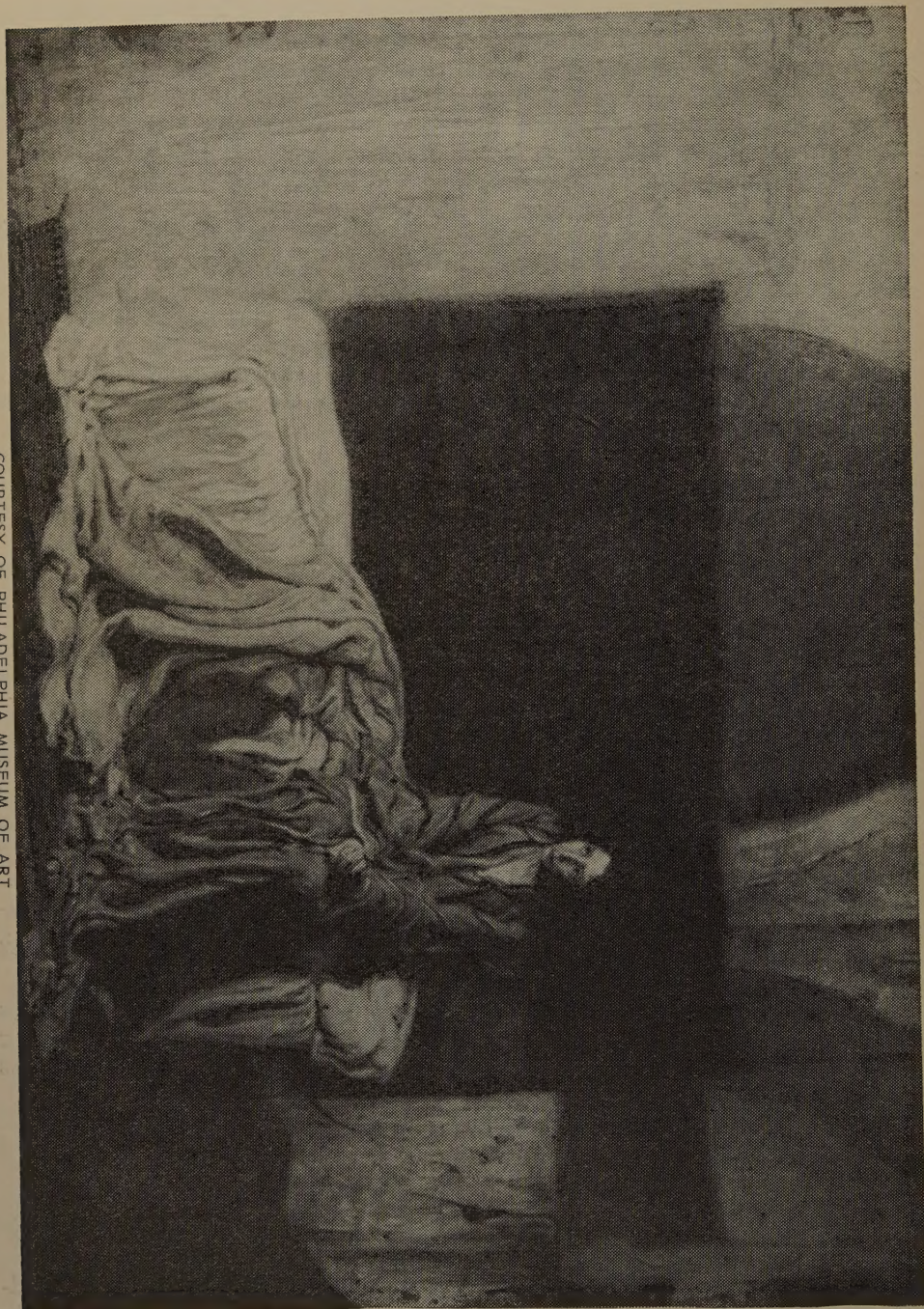
The Annunciation has always been one of the most popular themes in religious art, for it deals with the beauty of womanhood and the Angel Gabriel who was the direct messenger of God. There are infinite variations on this subject and hundreds of pictures have been painted about it.

The Annunciation was supposed to have taken place in early spring about sunset, the hour since known as the "Ave Maria", and which is now announced by "the Angelus". Luke 1:28 tells us that the Angel "came into Mary" and so many artists presented her within the house assumed to be the home of her parents. Tradition says they were people of means and so this artist paints a rich and elegant background which gives the impression of reality.

Very little is known of Masolino's life and few of his authentic works have survived, but it is overwhelmingly evident from this picture that he loved color and pattern. The ornate background could scarcely be more completely packed with decoration. The ceiling is done in mosaic of various kinds and colors of wood; the bench upon which Mary sits and the open doors in the rear center are richly carved; golden stars are set against the black ceiling of the arched hallway; seen behind both the Virgin and Gabriel and at the top center is the stylized floral pattern; the heavy nimbi around the heads of both the figures are filled with the ornament. It all seems climaxed in the huge floral pattern on the robe of Gabriel—the conventional fleur-de-lis, symbol of the purity of the Virgin. The artist's feeling for balance is also marked. A slender column topped by a Corinthian capital divides the picture almost exactly in half. Opposite the gorgeous Angel is the Virgin dressed inconspicuously in the traditional red and blue garments. She towers above Gabriel since she sits on a high bench while he kneels before her.

In contrast to the rich and ornate surroundings, the action and the figures of both the Angel and the Virgin are surprisingly simple. Gabriel bears neither the lily nor the scepter, but folds his exquisitely molded hands gracefully across his chest after having given his straightforward message.

The Virgin is shown with a book upon her lap for legend says that she was reading when Gabriel appeared before her. The passage was from the prophet Isaiah and reads, "Behold a virgin shall conceive and bear a son," and as she was thinking in her heart how blessed this woman would be, at that instant this prophecy became fulfilled in her own personal experience. She lifts her right hand in a gesture of acquiescence as though she were saying, "Behold the handmaiden of the Lord, be it unto me according to thy word." If we look carefully through the ornate background, we discover rays of light from heaven penetrating the ceiling which fall directly upon Mary. So she was blessed among women.



COURTESY OF PHILADELPHIA MUSEUM OF ART

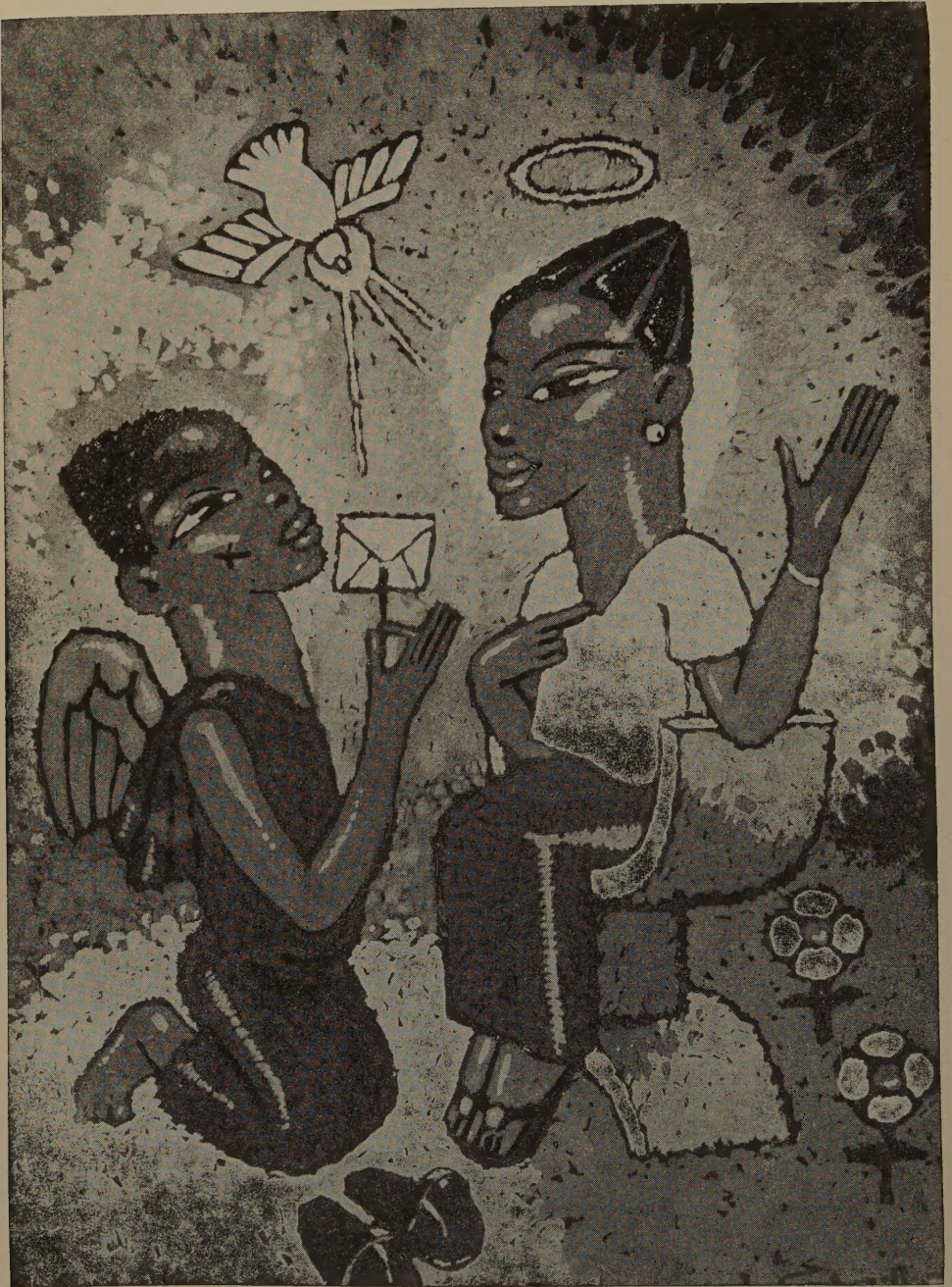
THE ANNUNCIATION

Henry Owassa Tanner, an American artist who died in 1937, has done the same type of thing for us today (bringing Christ near to the common man, for it was an interpretation he could understand). Few moderns have ever attempted the extremely difficult subject of the Annunciation, but Tanner, living in a scientific age and brought up on the idea of "historical accuracy," has portrayed the subject so naturally, so beautifully and so reverently that it meets all modern demands and is completely and utterly convincing. Tanner was the son of a Bishop of the A. M. E. Church and his desire to be an artist did not at first meet with parental approval for he was supposed to follow in the footsteps of his father. He was later allowed to develop his talent and at one period of his life he devoted himself largely to religious works. Here is a painter of the Twentieth Century, reared in the heart of Protestantism, who painted into the heart of his work the spirit of truth and freedom. Although some of his important pictures are in France, where he made his home, many of them are still in the United States. This *Annunciation* is in the Willstach Collection in the Philadelphia Museum of Fine Arts. By writing the Museum one may purchase a photograph or a color slide made from the original picture itself.

The idea of the Near East is relieved only by a homespun rug on the floor and another hung on the wall as a sort of backdrop. Against this background Mary is sitting on the edge of a narrow cot. Only the necessities of life are shown: a covering for the floor, a place to rest, a chest for storage, a candle for light and a water jug. True it is that her bed has been made more comfortable than one might expect and that her robe gives the impression of feminine delicacy, but all these things are only a setting for the two things that are of deep significance in this picture.

Without a doubt this is a modern conception. Mary occupies the center for it is the human element that looms large in the eyes of the artist, though the Divine is there. Patiently, with surrender and with poised curiosity full of devotion, she looks and listens. What is this that comes to her, a humble Jewish maiden? What glory is this that she beholds in her simple dwelling? What words are these that seem to possess her entire being? Again Tanner makes her modern for to her appears no angel visitant. Whatever of the pattern of flowing robes and gorgeous color may have been carried over in his mind from the ancient masters is suggested only in the coverlet and the Virgin's gown. The vision that she beholds and the glory of the Lord which she perceives are in this modern conception only light reaching from floor to ceiling as though from earth to heaven. It is when we relate the Divine light to the deep scrutiny and almost devotional questioning of her eyes, the tilt of her head and the clasp of her hand that we know that this is not an Elizabethan heroine, but a Hebrew maiden of sacred name.

This is a modern masterpiece of art and its yellow-orange-brown tones make it strikingly different in color and in effect. The Divine light glows and pulsates as we look. It speaks to the heart of the Twentieth Century in its own terms and the painting becomes our own.



THE ANNUNCIATION

An African painter must be something new in a land where sculpture has held sway for hundreds of years. This one has taken on the method and the manner of the modern Western artist as shown by his distortion, the method of his working technique and the gay brilliant color evident even in the black and white reproduction.

The Virgin Mary is seated beside the wall at the end of the garden walk. Two large petaled flowers serve to indicate that it is the flower garden and not the vegetable garden. This is an important distinction since the vegetable garden is so prominent in an African woman's life. The chair seems very modern but it is actually taken from the designs of carved African seats used for the Chief or other persons of importance. The artist has streamlined it giving it a distinct present day touch and almost an ecclesiastical one as well. The wall behind makes a fine backdrop on which to silhouette the figures in the areas of light.

Observe the shape of the heads. This peculiar form is repeated in the lap of the angel, in the lower skirt of the Virgin and in other ways also. The many prominent little parts in the hair of the Virgin is a reflection of the way unmarried girls in some sections of Africa like to arrange their hair in pretty patterns. Mary is wearing ear rings and a bracelet while a fancy buckle holds the straps of her sandals together. One might expect Mary to be wearing many more ornaments since African girls often wear much jewelry, but in keeping with the humble person of the Virgin, the artist shows deliberate restraint.

The angel Gabriel is just as African as the Virgin. The artist has even given him a tribal mark upon his cheek. Before kneeling, he has removed his sandals as many Eastern people do in the presence of holy people or in holy places. The artist has pursued realism to its logical extremes here in presenting the message by letter. Are not messages today sent by letter? Observe how carefully Gabriel carries the letter in a holder split so that the letter is held firmly. It is the word of God and must be handled reverently. We understand the message within to be associated with the Holy Spirit by the long ray reaching from the dove toward the envelope. Gabriel looks steadily at Mary, in an impressive manner, as though to ascertain her attitude and answer.

Instead of revealing facial expression, the Virgin shows her surprise by dramatic gestures. With one long finger she points to herself and with the large flat hand upraised she seems to be saying, "How could you be bearing a message for me?" Although the letter is still unopened and the message still unknown, from the intense light about Mary's head and the twinkling nimbus descending from above, the artist intends us to imagine the preparation the Holy Spirit has already made in her heart for the acceptance of the heavenly message. He has created for us an atmosphere of Divine intuition.



THE ANNUNCIATION TO THE SHEPHERDS

Artist: Jacopo Bassano

As they watched their flocks in the fields near Bethlehem, the announcement of the Birth of the Christ Child came to the shepherds in a dramatic and startling manner. In response to the announcement these same shepherds left their flocks, went in search of the Babe and upon finding Him, they fell down and worshiped Him, the Good Shepherd who was to give His life for the sheep.

Luke 2:8-20 tells the story in simple, direct language without any of the human interest details we would all so love to know. Through the centuries travelers to Palestine have described in vivid detail the fields near Bethlehem, where, even today, shepherds graze their sheep. The old mystery plays, the poets and the song writers have all added their imaginative and delicate touches. All these things have had their influence upon artists as they worked upon the theme of the Shepherds of Bethlehem.

In the early woodcuts, ivory carvings or illuminated manuscript there was often an intimate and even a gay note. Sometimes a dog barked at the announcing angel: The shepherds were often given flutes or other musical instruments to amuse themselves for they were real people; frequently the sheep were cowed but also they might be running here and there in fright.

The Annunciation to the shepherds was rather an unusual subject among painters but there is a large painting by Jacopo Bassano in our National Gallery in Washington on this subject. Bassano liked to paint animals and often appears to choose his theme so that various animals could be introduced. At any rate in our painting there are two cows, one goat, three sheep and a dog. They fill the center of the picture and the people are grouped around them.

The shepherds have rounded up the cattle and have completed their evening chores. Dusk has fallen upon the land and the rugged hills in the distance are still shimmering in the last rays of the dying sun. The woman is just finishing the milking and two of the men are still busy with the animals. The bearded shepherd at the left has seated himself comfortably upon the ground and is toying with his flute. Only the man at the left standing and leaning against the tree appears to be aware of the announcing angel silhouetted against the dazzling light suddenly appearing in the dark night sky. The animals, warm and cozy, remain unperturbed. The man at the right of the woman seems to feel the presence of something unusual but does not investigate. Thus it happens that the angel, kneeling upon a cloud, gives his message to one lone shepherd, "Be not afraid; for behold I bring you good news of a great joy which will come to all people; for to you is born this day in the city of David a Savior, who is Christ the Lord." The message seems to be carried upon the rays of light directly to the mind and heart of this man whose upraised hand and startled face show his amazed response. He will be the messenger to his other less sensitive companions.

THE CHRISTMAS STORY IN CHINESE ART

In Madrid, Spain, recently there was a violent dispute over a religious art exhibit from many lands depicting Christ in terms of local color. The critics of the exhibit objected to having Christ depicted as a Hindu ascetic of the Virgin dressed in a beautiful sari or the Holy Family pictured with Chinese faces in a Chinese setting. Yet these same conservatives would no doubt greet with enthusiasm the Herculean figure of God by Michelangelo in the Sistine Chapel or of the fat muscular Flemish Virgins by Reubens. The great artists of the past interpreted the Life of Christ in terms of their own environment too. This dispute serves to point up our all too frequent inconsistency when we meet art forms that are in any way different from those to which we have become accustomed. But if we believe that God is the Father of all, that the Christian Church should be and is Universal, the Son of God should also fit into this pattern. And so let us depart from our own Western tradition of line and color and leave our twentieth century craving for "historical accuracy" aside and seek to understand and enjoy the Christmas Story in Chinese art.

First we must be aware of a few basic facts about how Chinese art differs from Western art. The Chinese have painted very little from every day life and have never considered the physical human form the ideal of beauty. Rather they have always dealt with the majesty of trees, rivers, and mountains, making man small and insignificant. Lions, tigers, birds, flowers have also been favorite subjects, but man as an artistic subject has never been held in high regard.

Perspective, such as we know it in the West, does not exist. Everything is seen from a height and it is believed that spiritual elevation must accompany physical elevation. In landscape the point of view is not constant and the distance is as detailed as the foreground. In the unfolding scroll this is obviously true, but it is also true for wall pictures. Fairy palaces are often painted with hills rising one above another. There is wonderful rhythm in the pattern of mountains and clouds which generally hide part of the landscape. People are miniature, truly inconspicuous and there is no emotion expressed in their faces. Man is but a speck in the great universe and he is completely in tune with nature. All drama lies in the majesty of nature itself. Chinese art is mobile and we must remember that it is line, not mass, that is important. Exquisite detail combined with a paucity of line give grace and beauty and a sense of deep serenity and peace.

The Chinese artist does not paint directly from nature nor from models in his studio. Rather he walks abroad to enjoy the natural beauty of the landscape but his painting is done in retirement, from memory and reflection. One other distinct difference lies in his implements for his work is done with a brush-pen since Chinese painting stems from calligraphy.

Christian art deals with people in every day life. When Chinese artists began to paint the Life of Christ, certain changes became necessary. It was

apparent that figures must be made more important, that the artist should depict the drama of every-day life and that there was need to make use of emotion in telling the story. At the same time there was a conscious determination to place all of the events in a Chinese setting and to make all the characters, even Christ himself, Chinese. The delight with which these works have been received by the Chinese themselves is evidence of the need they fill in China. Through these pictures the Chinese began to feel that Christ truly belonged to them. Seeing Him pictured in a Chinese setting removed the foreign aspect of Christianity, which now had the atmosphere of an indigenous religion.

In a wonderful way we see the Chinese artists catch the spirit of the Gospel writers. There is never the sentimental sweetness that marred Western religious works of the last century nor the harshness of the modern artist of today. Rather there is a simple authentic presentation, truly Chinese, with its particular grace, economy of line, sense of infinite peace and its power of suggestion.

All the paintings here presented are done on silk in delicate colors. Since the war in China, no one can say where the originals now are. Copies of these are owned by Dr. Pettus in California. The Chinese characters in the lower corner of the pictures give the subject and the artist's name. In all the pictures, the dress worn by the Chinese people in the time of Christ is portrayed thus making them as historically accurate as possible.

Because of conditions in the world and in China in particular, it has been impossible to obtain information about the artists. However, we do know something about Lu Hung Nien, the artist of both *NO ROOM IN THE INN* and *THE FLIGHT INTO EGYPT*. He comes from a long line of artists and is about forty years old. His mother tells about his childhood in these words, "As a child I had to watch him to keep him from drawing pictures on all my walls. When I sent him to wash his hands, he would stand drawing pictures on the cake of soap." When he was a small boy, he looked longingly at colored Sunday School cards from Christian friends, childishly wondering why he could never find a Chinese child around the feet of Jesus or any Chinese person anywhere in any picture of Jesus. Even as a child he felt within himself that when he grew up he wanted to paint pictures of Christ with Chinese children all around Him. Mr. Lu's work is more filled with emotion than is usual among Chinese artists, even those who are Christian. In *NO ROOM IN THE INN* he has filled his picture with great detail, but in spite of that, he has made his message plain. In *THE FLIGHT INTO EGYPT*, on the other hand, he has used the opposite technique—few lines, large empty spaces. Although some artists show a definite Western touch in painting Christian subjects, Mr. Lu is quite original and thoroughly Chinese in his presentations.



NO ROOM IN THE INN

by

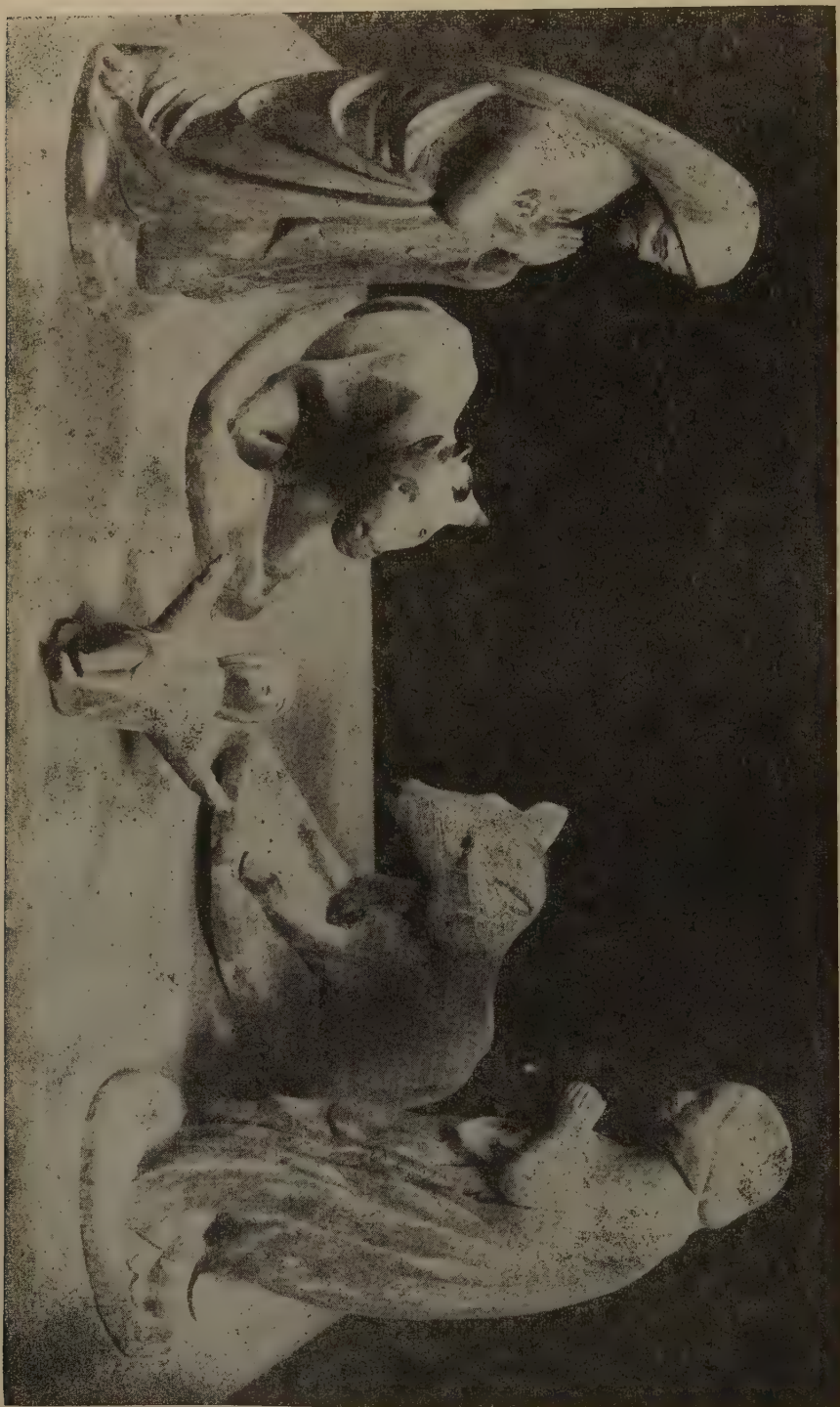
Lu Hung Nien

The originality of the scene of this scroll is at once apparent. Of the many representations of this subject, this is the only one I have ever seen depicted in the dead winter with the bleak winds howling over the landscape. Mr. Lu is not at all concerned with the crowded streets of Bethlehem—he is painting a message—the cruelty of the refusal of shelter to people in desperate need. In a wintry landscape, on a lonely road in the country, Mary and Joseph seek shelter at a very small dilapidated wayside Inn. Observe the wonderful atmosphere of winter—the weeds not quite covered by the deep snow, the trees with snow driven into the bark, the white flakes resting on the cobwebs in the branches, the drifts on the thatched roof of the Inn, the icy stream, the little bridge encrusted with snow. Here is winter, realistic, bleak, cold, and we almost shiver as we look.

There are other fascinating details—the sticks of the little fence at the left, the bamboo gate and the miniature thatched roof above it, so typical of the East, the cracked plaster of the wall, and inside the grate a fierce dog barking forbiddingly to keep Joseph at bay.

Mary is manifestly very thinly clad and as she stands alone in the snow unable to go further, she is buffeted by the bitter gale. She immediately excites our pity, especially so, since the artist has chosen to put considerable distance between Mary and Joseph. The footsteps in the snow carry our eyes to the figure of Joseph standing patiently at the gate. His bundle is hung on a stick over his shoulder. The dog barks so ferociously that Joseph does not push open the gate. In the meantime the servant comes to the door to reiterate the landlord's refusal. From the glimpse we get through the window this Inn does not seem crowded and certainly could accommodate those in desperate need. Again, the artist brings his forceful message—hospitality refused when it could so easily be granted.

The rocks, the bent and twisted trees, the distant mountains, the delicate touches over the landscape, accentuate the plight of the Virgin standing alone in the snow, dejected and forlorn, and this is accomplished in a very distinctively Chinese manner.



THE NATIVITY

An African Sculptor

This has the atmosphere and feeling connected with the early works of art which we call "the primitive." This term refers to the time when artists and sculptors had broken away from the stiff stereotype work of Byzantine art and were struggling for freedom in line and movement. Their work was new and vital with unlimited possibilities of expansion and growth but they had not yet reached the polished perfection of artists of the Renaissance. In this Nativity we see much the same characteristics of that early day. The figures are heavy and bulky and one is not aware of form underneath the robes. The drapery, while graceful, is in massive folds and the rough surface also seems to say "primitive." The Babe is a miniature adult and the animals are without the naturalness of later times.

The sculptor has received his ideas from Western culture and even though he is African, very little African is to be found here. The people are not African types but the animals do seem to have a vague touch of the wild beasts of the forests and plains. It would appear that this sculptor has deliberately tried to stick to historical accuracy for he, too, lives in the 20th century, a scientific age which calls for truth to facts. As we look at this scene, if we do not know better, we could easily imagine it to have been done by one of the early Italian masters.

In spite of that, and perhaps because of it, the sculptor has woven the divine and the earthy together. The Holy Child is the center of attention and all four figures turn toward Him. The expression of the animals is unusual. The ox looks as though in sympathy or compassion for the Child, while the ass shows the curiosity of observation only. Joseph kneels slowly and reverently, folding his hands in adoration. Mary, too, kneels and folds her hands in loving worship. There is a smile upon her face as she contemplates her Son given in such a marvelous way.

The Babe, prone upon the floor, stretches out both hands, one to each of His earthly parents as though calling them to Him. Even now, tiny as He is, He would appear to take in all the world as well as His parents, reminding us of his later words:

"Come unto me all ye that are heavy laden and I will give you rest."



THE BIRTH

The usual Western picture of the Nativity in a stable with friendly animals about is hard for a Chinese to understand. In China the stable is usually part of the house—a sort of lean-to. A farmer would probably own but one animal and some chickens. This artist tried to picture a poor stable with split bamboo walls and no animals except the donkey which the Holy Family had used for their journey.

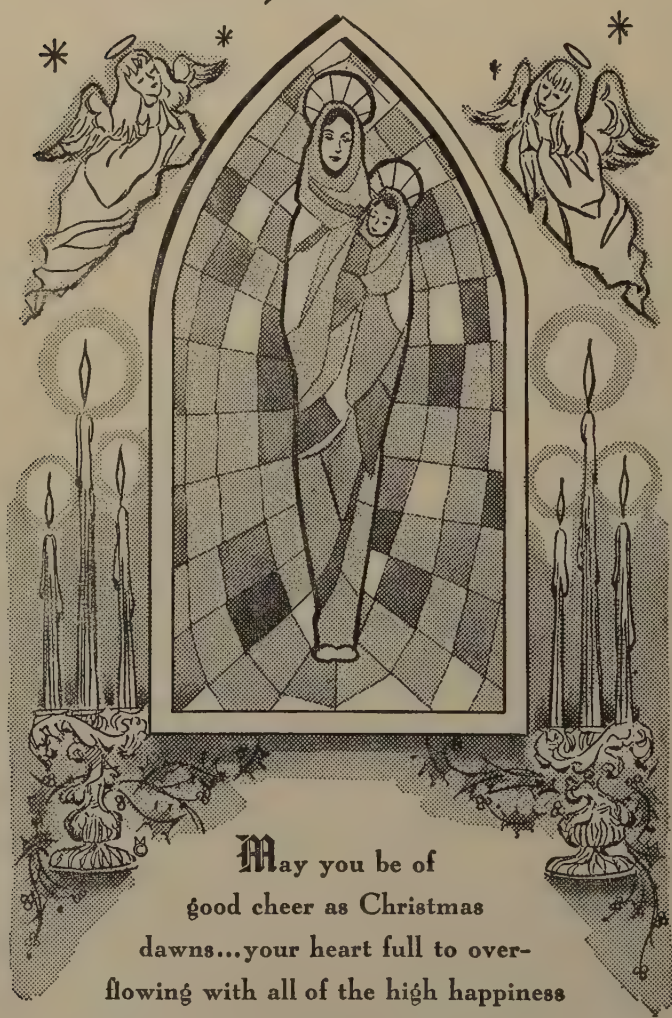
The clouds are treated in the usual conventional manner. They come roaming through the stable and the angels appear out of the clouds.

The Mother takes care of the Child. In China the custom has been that the Mother and Child are not seen for 40 days, so again the Western pictures do not seem true to the Chinese mind.

Joseph is a gentleman as shown by his hands and by his sleeves pushed back just a little from the wrists. He is friendly and gracious but quite unable to help care for the Child. In most Chinese pictures of the Life of Our Lord, the artist depicts a well-to-do background as the setting. Chinese somehow feel it is not quite proper or truly reverent to depict Christ in real poverty. This artist has really tried to conform to the Biblical facts in the bare stable, but he just HAD to make Joseph a gentleman and a scholar in order to conform to Chinese standards.

The center of attention is the Child. The Mother and Joseph and the angels all look toward Him and even the donkey appears concerned as part of the family group. Although each of the figures has a Chinese face, the delicate transparent nimbus the artist has given them leaves no doubt in our minds about their identity as the Holy Family.

Christmas * Greetings



May you be of
good cheer as Christmas
dawns...your heart full to over-
flowing with all of the high happiness
and bountiful blessings of the Day. May
the joys of this Christmas be remembered
very happily through many a long year to come.

THE A. M. E. ZION QUARTERLY REVIEW

DAVID H. BRADLEY, *Editor*

THE ADORATION OF THE MAGI

In the early masterpieces of Christian art representing the Adoration of the Magi, all three men were presented as white. As social consciousness awakened in mankind, the universality of the Christian religion became a characteristic mark of distinction. It came to be felt that all the world should be depicted in art and a logical place to declare this new idea was in the subject of the Magi adoring the Christ Child. This concept seems to have been presented first in Northern art, probably in the Flemish School, and appeared about the end of the 15th century; that is between 1475 and 1500. The Magi came to be portrayed as white, yellow and brown, as old, middle aged and young, a symbolic way of including all races and all ages of mankind in the Christian ideal.

We know that there were Negroes in the early Christian Church but in Christian art this fact was overlooked for centuries. When artists finally began to present this new idea, it became very popular and from then on most artists painted the Magi in this more universal manner. The youngest Magus was given the role of the blackamoor and generally regarded as a King from Ethiopia.

The Bible does not state that there were three Wise Men but it does say there were three gifts and so it was generally assumed that there were three men. By the end of the sixth century the Wise Men came to be regarded as Kings. At first they came unaccompanied and dressed in simple robes but as the wealth and pageantry of earthly kings increased, so did that of the Magi. Artists had a chance to use their vivid imagination and clothed the Magi in rich, elegant and even ornate garments. They were accompanied by a throng of officials, councilors and servants as well as horses camels covered with elegant trappings, which added to their wealth and prestige as Kings. There was but one thing left—they were now identified by name—Melchoir, Caspar, and Balthasar. Today we have come to accept these ideas in art and there is deep satisfaction in seeing these worldly Kings come to the feet of the Babe, kneel and offer their gifts in beauty and service.



VISIT OF THE MAGI

by

Hsu San Ch'un

Under a bamboo frame shelter covered by a thatched roof, religious sages bring their gifts to the Christ Child. The artist feels that the religions of the past, instead of being entirely discarded, have beautiful and useful gifts which should be integrated into Christianity.

The whole picture is permeated, not so much with reverence, as with the courtesy of the Orient. The Buddhist monk is kneeling—almost prostrating himself. He smiles as he does so for to him this is a gesture of common courtesy, a pleasant act as natural as breathing.

The figure on the right is a Confucianist who folds his hands delicately and bows with his whole body, showing his innate refinement. The tall figure wearing the long white beard is Loatse and represents Taoism. He carries a bottle of the water of mercy in his hand. His face and gestures seem to show that he is politely insisting that the follower of Confucius should have the next chance to present his gift. Joseph standing beside the bamboo column at left, is a distinguished Chinese gentleman eager to honor his guests.

Mary sits on a carved lacquer bench holding up the baby for inspection. There are several objects on the ground near the kneeling figure. Some are gifts which the sages have brought. The bowl and teapot, more to the left, indicate that the guests will be offered a refreshing cup of tea later on.

The courteous demeanor of all the figures and the Oriental setting make one feel how great a heritage Christianity has to build upon, a heritage which must lead it to surpass all other religions in spirit and in truth.



THE ARRIVAL OF THE MAGI

By Ondo Ilorin from Nigeria

If the group of the Nativity has little of Africa in it, the three figures of the Magi depict Africa with a vengeance.

The three Wise Men are so encumbered and weighed down with African trappings one at first may experience a certain bewilderment in recognizing them as Magi. The creator of these figures is blessed with unlimited imaginative powers and has presented the Magi as quasi-incredible, utterly delightful African dignitaries. This fantastic conception reveals a striving for basic understanding of reality by an effort to show the riches and exalted position of the Magi as reflected in African tribal ideas of wealth. It likewise carries a feeling of deference, profound respect, and even veneration as the three men wonderingly approach the Christ Child.

According to tradition the youngest Magus was an Ethiopian and the sculptor keeps this idea. He gives all the men the same features, yet only the central King is dark of skin. Interestingly enough the white men are dressed in the same tribal raiment as the African King. All three have many strands of beads about their necks, but the African King has at least twice as many as the others. All are wearing home-spun robes of African design and color and all carry handy shoulder traveling bags. Those of the first and third King are of tooled leather and the central one appears to be of woven raffia or palm leaves. All three are no doubt characteristic of various parts of Africa as well as Nigeria. The headdress with the cross on top appears to have been copied from the biretta which high-churchmen wear in ecclesiastical religious processions. The cross is always an interesting symbol when used in the representations of the birth of Our Lord because at the time of His birth it was not yet connected with Him. The King on the right wears a ceremonial tribal head-dress with a colorful bird perched at the apex but it is left to the Ethiopian King to surpass them all with the large three-pointed head covering, reminiscent of The Trinity. Observe the inverted heart in the central point.

The gifts, too, are unique. As a present to the newborn Babe, the first Magus carries a scepter in his right hand and a great bowl shaped into a setting hen in his left. Gold, the first gift, standing for Christ's Kingship is indicated in the scepter. Supposedly inside the bowl there would be coins of gold. The third King carries a feather fan sometimes used to brush away the flies and insects. The carved African figures in a kneeling position with arms upraised to balance a large basket on his head is a gift of African workmanship, typical of things found in the African villages south of the Sahara Desert. Frankincense would be inside the basket, symbolic of Christ's Priesthood. The African King comes riding upon a white horse whose harness is tooled in bright fancy patterns. Many Western artists depict the Magi as arriving on camels, but here we have one King only upon a white horse. The youngest Magus is said to have brought myrrh as a gift, symbolic of the death of Our Lord. Instead of myrrh this African King carries a scourge over his shoulders, reminiscent of the flagellation, and of course, symbolic of suffering.

The Christ Child is not present here, yet we are certain that the three Magi are looking straight at Him. Their focus is upon a central point, their solemn faces and dreamy eyes reveal the reverence and awe streaming from their hearts. They are fully aware that they are in the presence of the Divine Child whom they had traveled far to find.



THE ADORATION OF THE MAGI

Original: Metropolitan Museum, New York City

The striking simplicity of this Franco Flemish tapestry made of wool and silk sometime in the early fifteen hundreds, seems to indicate that it was not one of a series made for the powerful feudal lords of that day. The great unrelieved cold walls of the castles of the Middle Ages were covered with tapestries to keep the cold down to a minimum and also for decoration. Most of the tapestries had an intricate floral background but there large figures are against a plain backdrop of what appears to be a deep blue sky filled with golden stars. This makes the people stand out sharp and clear and the drama of the story dominates the scene. The technical limitations of weaving made tapestry presentations very different from painting but the intricacy of weaving gives a peculiar and delightful touch.

The weavers have followed the artist in giving the Magi rich and gorgeous garments. By this time a tradition had arisen which said that before their arrival in Bethlehem, the Wise Men dressed in their best and richest garments in order to be fittingly attired to present his gift of gold. The youngest Magus wears the most elaborately embossed brocaded robe and his golden ear rings dangle almost to his shoulder.

The artists generally put great emphasis upon the gifts for in the East no man would come into the presence of a sultan of a kind without bringing as many and as costly gifts as he could afford. The gifts are large and ornate. In speaking of the gifts one of the writers of the Middle Ages said that the gold was to relieve the poverty of the Holy Family, the incense was to relieve the odor of the stable and the myrrh was to kill the vermin.

Even though legend stressed the poverty of the Holy Family, most artists dressed the Virgin Mother in beautiful garments and the weavers have given her a mantle which matches the richness of the youngest Magus. Behind her long flowing hair we see the nimbus. Observe that the nimbus of the Child are the three red rays indicative of the fact that this Child is one member of the Trinity. Joseph is behind the Mother and Child and has placed a protecting hand upon Mary's shoulder. The Virgin is not the ideal beautiful woman of the Italians but a more realistic homely woman one often finds in Northern art. The Child reaches out to take the gift offered Him with all the aplomb necessary for greeting merely earthly monarchs.

The weavers have given special attention to the face of the Ethiopian. His eyes are straight ahead looking with intensity at the Holy Family. Again there seems to be that inner understanding for his face is filled with wonder and awe, but in his garments they have presented all the ostentation associated with the ideas of the East which they held in those days.



THREE KINGS OF ORIENT

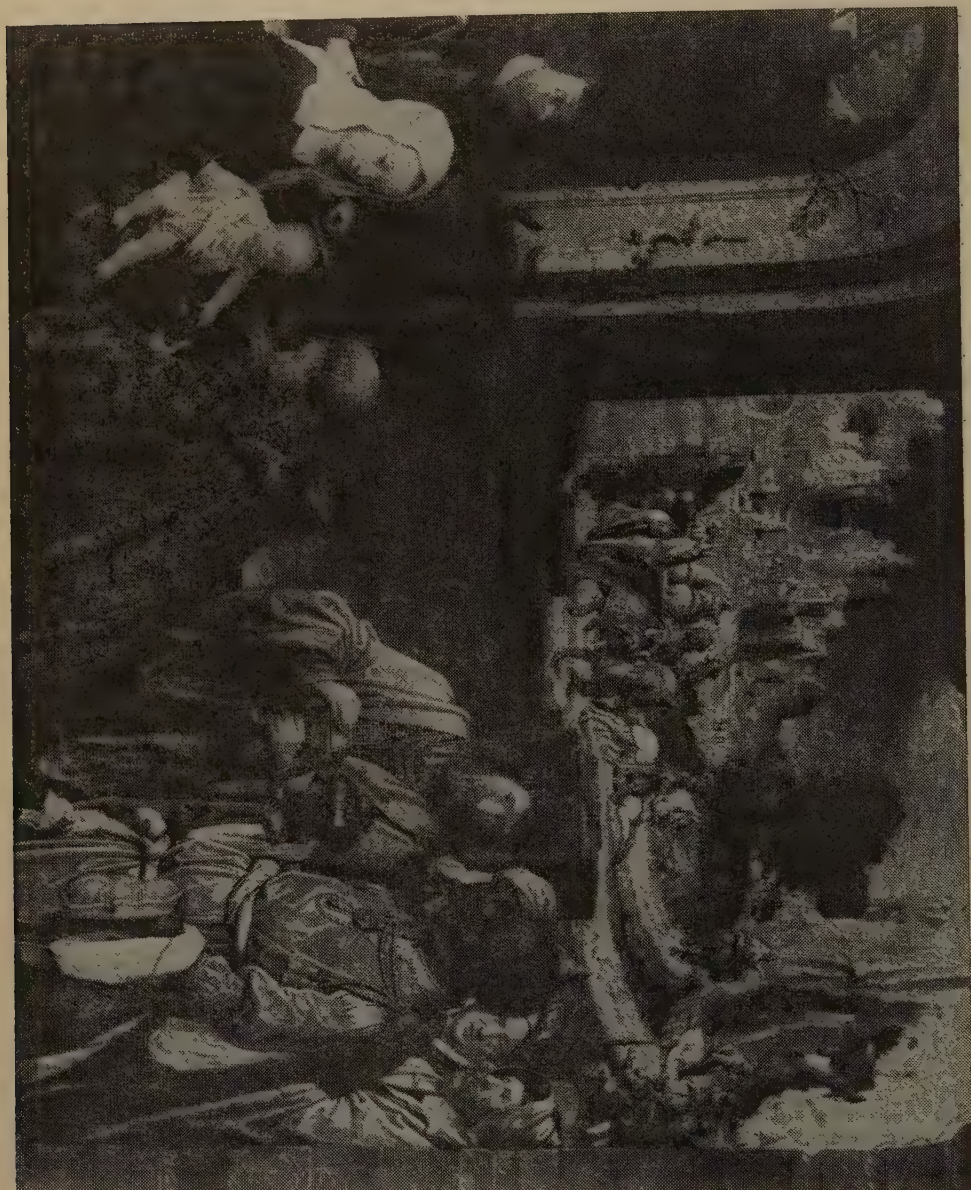
Original: Cloisters, part of the Metropolitan Museum, New York City

Each year at Christmas time the Cloisters, an arm of the Metropolitan Museum in New York City, has a special display on some phase of the Advent season. In December, 1955, these life-sized statues of the three Magi were placed on view in a special setting appropriate for Christmas. After Epiphany the statues were put on permanent exhibit in the Late Gothic Hall where they may be seen today. They are painted Gothic figures from an Adoration group done in the late XV century by an undetermined German sculptor. They are made of linden wood and are a fine example of how important painting and gilding were in the presentation of sculptor for that day. The inappropriate restorations of former times have been removed and the original painting and gilding may now be seen. One is amazed at how much of the original coloring has been preserved so vividly. Originally the Magi were grouped around a statue of the Virgin and Child and this is still preserved in Lichtenthal, Germany.

Perhaps our first impression is of the marvelous sense of arrested motion in all of the figures. One feels that Melchior, the old king, has just this moment knelt and has raised his hand so that we see him in that split second before he actually lifts off the cover from his casket of gold. Balthaser, the middle-aged king is revealed in the very act of removing his crown, while Caspar, the youngest of the three, uncovers his urn of myrrh at the same time stepping forward as he approaches the Babe. So much distinct action on the part of the Magi lends an energetic animation to the group which vitalizes the presentation so forcefully, that we too, are carried forward to offer our gifts to the Christ Child. The gifts are ornate and costly, the raiment is rich with brocade, ermine and gold.

The quiet simplicity of the old Magus is in striking contrast to the mannered elegance of the other two figures. The affected position of the feet of the middle-aged Magus and his head of profuse, heavy hair falling over his shoulders and waved so precisely, give the impression of fastidious taste and unlimited wealth. The refinement and grace of the Ethiopian as well as his courtly gesture, appear to be his habitual deportment.

The Negro is presented with sympathy and insight and is in every way the equal, if not the superior of the other two. He comes out of a civilization and culture which has prepared him to meet these other two kings with confidence and self-possession. Although the emphasis seems to be on worldliness here, there is the suggestion of spiritual awareness too, in the contemplative face of Balthaser, but especially in the clear, wandering eyes of the youngest Magus as he offers himself and his wealth to the Babe of Bethlehem.



ADORATION OF THE MAGI

Lucas Van Leyden. Dutch. 1449-1533. Original: Institute of Arts, Chicago, Ill.

Lucas Van Leyden was a painter and engraver, a gifted artist who delighted in decorative and ornamental composition. Observe these characteristics in our painting and note the interest in detail that was so characteristic of the Flemish painters. In the original there is expressive color which creates the proper mood. The vigorous action in the background is in contrast to the passive action in the foreground and to the contemplative mood evoked by the wonderful faces of some of the figures.

The Holy Family has found shelter in a tumbled down ruin pictured by most 16th century artists. Since the Bible says "there was no room for them in the inn", artists seem to have felt that the Holy Family would have to go to such a tumbled down place—so dilapidated that nobody else would think of using it. In spite of this neglected shelter, the Magi from the East have been led to find the Christ Child. Joseph is a good Dutch burgher and has a thoughtful and kindly expression. He is younger than usual with only streaks of gray hair and he has a very concerned interest in the richly garbed guests from afar. Mary is unusually sweet and lovely for a Dutch Virgin and the Child is manifestly the object of the Magi's search. At the far left the ox appears all alone without the usual ass to accompany him. We may assume that the ass is somewhere out of sight for in art these two animals appear together, the ox representing the Hebrew tradition and the ass the Gentile stream of humanity now to be taken into God's care.

The three Kings have been deftly related to the Child. The one kneeling has already made his contact while the other two wait with their gifts, gifts which they themselves will presently make to the Child. The artist has clothed the three Wise Men in velvet ornate robes enhanced by golden cords, fancy braid and large semi-precious stones which serve as buttons. The cloak of the old Magus seems to be the richest of materials and is embossed with large rhythmic patterns of stylized flowers. This makes his figure stand out against the stone wall. His face shows amazement at the way the Babe reaches out to touch the gold within the uncovered bowl. This is actually the way one might look who recognized the readiness of a child to respond to him. There is a slight suggestion that the other two Magi are conscious of the surprising Infant interest in their friend's gift.

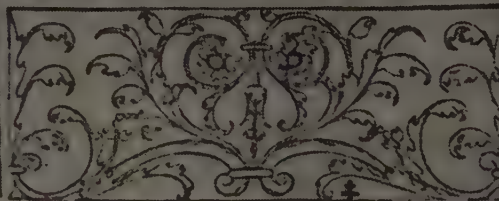
The mysticism and aesthetic air of the second Magus creates a devotional mood and is characteristic of the sensitive feeling and technique of Lucas Van Leyden. But of all the faces, that of the starry-eyed Ethiopian reveals the most spiritual insight and the most deep-seated wonder and joy at having found this Child. His inner contemplative mood extends even to his companion behind him. The physical features of the young Magus are not beautiful but his heart and mind have been so moved by the Divine that his face glows with the beauty and mystery of rewarded faith. The whole right hand part of the painting revolves around him. The Christ Child and the young Magus are the pivotal points of the painting—they stand out even against the richness of the whole. The elegant dress of the Magus is forgotten, his face holds our attention. It is a realistic face, but the face of one whose heart has been touched deeply and the awe and wonder are in his reverent expression.

The illusion of distance in the detail in the background above extends to the village and fortification at the left and far into the hills at the right. A party of horsemen, some in armor and mail are fanning out over the countryside. We may think of them as fired by the joy of finding the Christ Child and are going out to spread the news everywhere among Jews and non-Jews alike.



Ad sextam Versus.

DEUS in adiutorium meū intende.
 & Domine ad adiuuandū me fe-
 stina. Gloria patri, & filio, & spi-
 ritui sancto. Sicut erat in princi-
 pio, & nunc, & semper, & in secu-
 la seculorum. Amen. Alleluia. Hymnus.



ADORATION OF THE MAGI

Woodcut by Geofroy Tory

Book of Hours. 1525. Colines, Paris

The principle of the woodcut has been used since very early days. Before printing was invented woodcuts were very popular. They were cheap, simply understood and were used by the common people who could not read, as picture books.

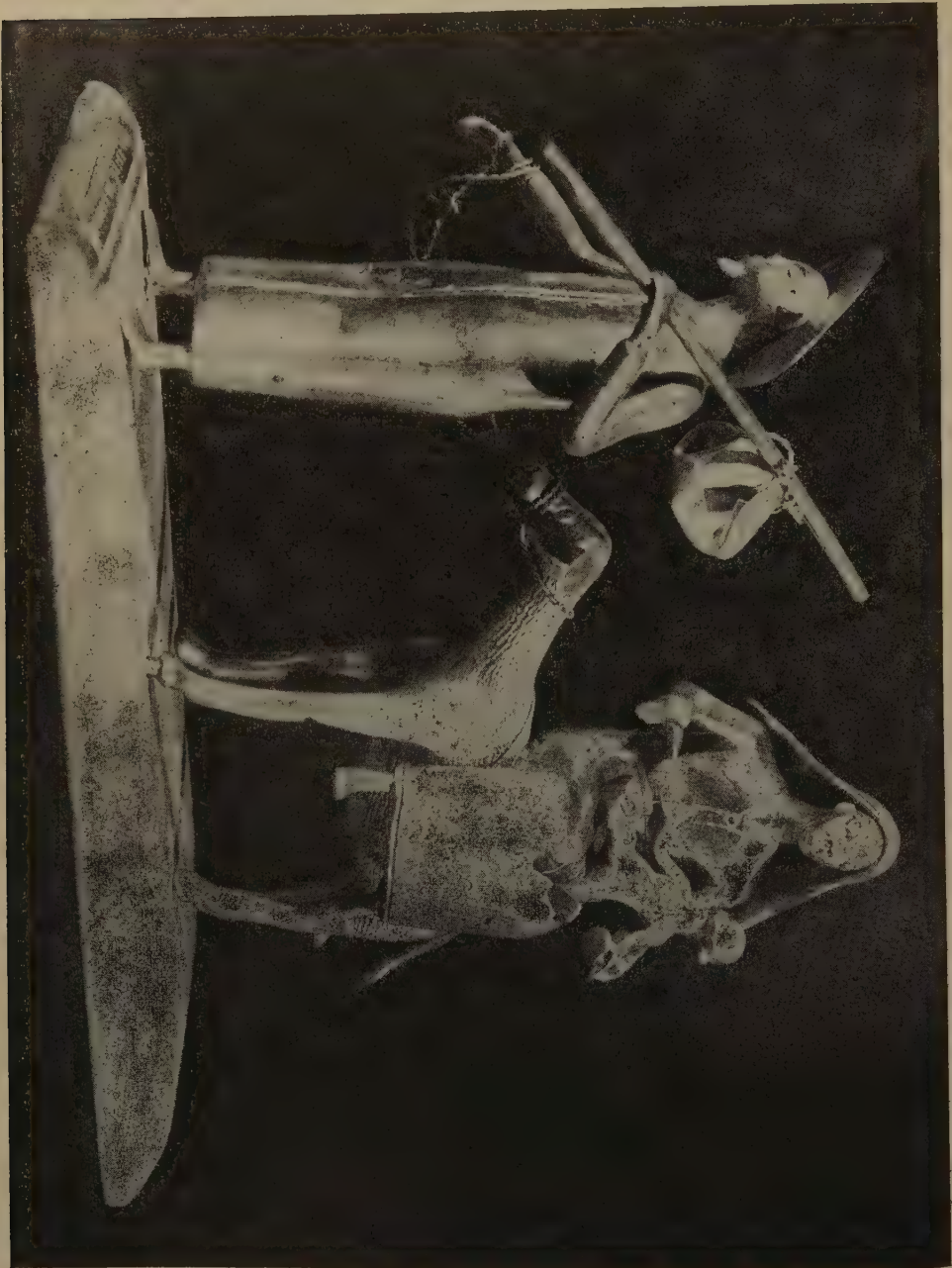
This woodcut of the Adoration of the Magi was made in 1525 when the art of the woodcut was at the peak of its greatest period. This may be part of a series and is simple in the extreme.

Here are the Roman ruins. At the right we see the rude shed and within we find the Hebrew ox and the braying Gentile ass. Joseph is nowhere to be seen. Mary sits at the side of the shed with the Babe upon her knee.

The old Magus has placed his crown and his gift on the ground and kneels in adoration. The Child whose face is that of a miniature adult seems to be reaching out his hand to touch the folded hands of the Magus. Observe the necklace about the neck of the King and that from it hangs a cross. This is a reminder to us of the future of the Child.

The second Magus speaks reassuring words to the Ethiopian about the star to which he points. He has not yet prepared himself to meet the Child.

All three Kings have the same simple crowns and the two older Magi wear plain, unadorned robes which cover them well. In contrast to them the young Magus is almost naked, wearing only sandals, a crown and a loin cloth. At first this is a bit startling but it does show off his fine, well-proportioned physique. His black body is silhouetted against the white background and by contrast this makes him the most important person in the picture. His features are refined, his bearing is a happy combination of pride and humility and altogether this makes a striking, unusual and gratifying presentation of the youngest Magus as a Negro.



THE FLIGHT INTO EGYPT

In the flight into Egypt, we have a representation modern in the extreme in depicting most vividly what must have been the inner anxiety and fear of Mary, the Mother.

Both Mary and Joseph are clothed in the same nondescript long garments buttoned from top to bottom but the Babe is without any clothing whatsoever. Perhaps the sculptor wants to suggest by this the haste with which the group had to flee from their home.

The contrast in the attitudes of Mary and Joseph is striking. Mary's bulging eyes and worried expression show her to be extremely nervous and she has passed some of this tension on to the agitated, wiggling Child. On the contrary, Joseph plods along serenely, without apprehension, as though he had not a care in the world. The pathetic little bag of their belongings hangs near the end of Joseph's walking stick which he has swung over his shoulder for easier transportation. It is another suggestion of the haste in which they responded to the warning of the angel.

The African type appears particularly in Mary who is definitely an African woman. In her present state of alarm and near-panic she is anything but beautiful. This is no doubt a true and authentic note but in great contrast to the way Western artists present her as poised, tranquil, and beautiful, even in flight.

The little donkey plods along most unhappily as we can tell by his ears, so completely dropped, giving him a dejected and discouraged air. The genius of the sculptor manifests itself very subtly by tying together the unperturbed Joseph, the distraught Mother and Child and the docile beast of burden by the simple device of a rope strung from Joseph's protruding hand to the neck of the donkey and going off into space as it were in the animal's outstretched tail. The illusion of unity is inescapable and conveys a strong spiritual tone.

The Christmas story in Chinese art was delicate, fragile, exquisite in workmanship and pleasing because of its fineness and grace.

The Christmas Story in African art is genuine, vigorous and robust. There is an appreciative recognition of modern methods, of African types and the inner psychological moods totally lacking in Chinese art. The reality of the African presentation evokes an emotional responsiveness in us which draws us closer to life as it is lived.



本館謹識

THE FLIGHT INTO EGYPT

by

Lu Hung Nien

From a Chinese point of view the great rivers and canals of China are a natural setting for the Flight into Egypt. Rather than the weary sands of the desert, Mr. Lu depicts the Holy Family fleeing by way of a river on a misty early morning. Because millions of Chinese have had to flee from their homes over the years the incident of the flight thus represented is thoroughly understood and appreciated. The Holy Family fleeing in a small boat such as are used daily to ferry people across rivers has a real significance to them.

In true Chinese style, Mr. Lu has used great economy of line. The generous blank spaces are striking but they only add force to the picture. The Holy Family is starting out, traveling into the unknown and they can see no further ahead than the boatman in the fog. The tall reeds grow lush at the water's edge. The tiny waves lap the boat in the interval before the journey begins. You will recall that birds are a favorite subject with Chinese artists. When they appear in a pair, as here, they are assumed to be male and female and are symbolic of married happiness. Of course this has direct reference to the Holy Family.

Joseph sits in the bow of the boat like a true Chinese gentleman. He wears the thin little beard of the scholar. He has placed his travel bundle in the boat at his feet and the bedding roll behind him. While he has been caring for the baggage, the Virgin has charge of the Child. At least she is seated with the Babe in her arms and now raises her transparent veil. Observe how her uplifted hand creates the impression of motion.

Although he has his back to us, the boatman is the most striking of all the figures. In his hand lies the safety of the Holy Child. He wears the simple blue garments of the boatman; a large hat made of bamboo or reeds which will shelter him from the sun or rain alike covers his head. With his long bamboo stick he pushes the boat away from the shore and will pole the boat all the way across the stream. A scene which is truly Chinese indeed makes THE FLIGHT real to millions of the East.

These are only a few of the scores of modern pictures depicting of LIFE of Christ in a Chinese setting. They are highly individual and imaginary and should help us to appreciate the fact that Christ is truly Universal. His life can be placed in any setting, any culture, any age, and still have the same forceful spiritual meaning that it has when depicted in terms of his actual Jewish heritage. In these presentations we can find the beauty, peace, courage, strength and hope of the Chinese Christian Church which today is going through the fires of intimidation, persecution, even destruction. Their contribution to our religious heritage is manifest. Let us all be in earnest prayer continually for our Chinese Christian brothers and for those all over the world who suffer because they are His children.



THE MADONNA OF THE STARS

Jacopo Tintoretta 1518-1594

Original: National Gallery, Washington, D. C.

For many years this exquisite picture hung in the home of Ralph Booth, Detroit publisher and newspaper man. But at that time it did not have the radiant loveliness it now possesses, for the entire background of the painting was plain and dark. When a picture is given to the National Gallery, it must be X-rayed to see if anything has been painted over any portion of it or to show up any other alteration from the original. When it was discovered that the dull dark paint did not belong there, art experts removed it and this lovely sky filled with light, stars and angels, emerged, truly a heavenly setting for the Virgin Mother and Child.

This Madonna and Child are not merely human but divine as well. As the Babe lies upon the lap of His Mother, she instinctively places her finger tips together in a quiet compelling act of worship. Her beautiful, thoughtful face is exquisitely framed in the sheer transparent veil.

The Child lies quietly listening to the subtle and elusive forms that hover around as though they were conveying a definite message to Him. While His eyes are thoughtful, there is no deep sadness in His expression, and there is even a suggestion of a smile about His lips. Although now the Mother hears the voices and feels the heavenly throng about, it is as though she sensed the angels and their message through the message of her Son, for her entire thought is preoccupied with Him and His future. If she had not been certain before, she is now fully aware, as she looks upon Him, of His divinity.

THE BIBLE, ITS PURPOSE AND FUNCTION

By the Reverend R. L. Speaks

The second in a series of articles on the Bible

In our last lecture we emphasized the origin and preservation of the Bible. We also reminded you that leadership in the Christian Church must be armed with a fair knowledge of the Bible. We defined the Bible as a collection of books that contained the Word of God. That it is a record of God's revelation. That it is the only competent, sufficient and true revelation of God's plan of salvation.

Today we shall talk about the purpose and function of the Bible. The Bible is the record of the Divine Revelation. What is the purpose of this Divine Revelation, and how is it achieved through the Bible?

Before we enter into this discussion it is necessary to comment further on what we mean by the statement, "The Bible Is The Word Of God". The Bible is the word of God not because God delivered it from heaven ready made. It is the word of God because it was written by men chosen and inspired of God. It is the only complete and sufficient revelation of God's Divine Plan of salvation. True religion never has and never will exist where the truth of the Bible does not prevail. This truth is not only necessary for salvation, it is also effective in its accomplishment.

This is why Christ commanded His Church to go into all the world and preach the gospel to every creature. "He that believeth and is baptized shall be saved. But he that believeth not shall be damned." Mark 16:15-16.

When the Bible is taught it becomes a means of grace. In the first century A. D. the Church grew because the Apostles went everywhere preaching Christ. Paul calls it the power of God unto salvation to every one that believes. Again he says, "It pleased God by the foolishness of preaching to save them that believe." (1 Cor. 1:21). "The preaching of the gospel is unto the Jews a stumbling block, and unto the Greeks foolishness: but unto them which are called both Jews and Greeks, Christ the power of God and the Wisdom of God." (1 Cor. 1:24). Again he says "The Word of God is quick and powerful, and sharper than any two-edged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and is discernor of the thoughts and intents of the heart". (Heb. 4:12). Thus the Bible is the word of God; the revealer of God's plan of salvation and a means of Grace.

I.

The divine revelation as contained in the Bible may be divided into three categories. First God reveals Himself to man, Second God reveals the true nature of man to man himself. Third God reveals the true relationship of man to his fellowman. This threefold revelation represents the core of Biblical truth.

A. God reveals Himself to man.

Revelation is an act of God. The Bible is a faithful, complete and sufficient record of those acts. Man cannot discover God. His intellectual spiritual, and moral armor is not sufficient to pierce the veil. The only way that man can know God, is for God to disclose Himself to man. This divine disclosure is manifested in many ways.

God reveals Himself in Nature. The rose unfolding its petals in the morning dew; the honeysuckle perfuming the morning breeze; the sunflower turning toward the sun; the mocking bird pouring forth its medley of song; the cricket chirping beneath the sod; the April showers awaking the seeds from their winter slumber; the beautiful sunset tinting the earth with its many colors; the twinkling stars pouring their celestial light into the transparent darkness of the evening; the moon hanging like a chandelier in the hall of night, are all means of the divine disclosure.

This is what the Psalmist had in mind when he wrote, "The heavens declare the glory of God; and the firmament sheweth his handiwork. Day unto day uttereth speech, and night unto night sheweth knowledge. There is no speech nor language where their voice is not heard. Their line is gone out through all the earth and their words to the end of the world. In them hath He set a tabernacle for the sun, which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race. His going forth is from the end of the heaven and his circuit unto the end of it; and there is nothing hid from the heat thereof." (Psalms 19:1-6).

While God reveals Himself through nature this revelation is inadequate and incomplete. It is incomplete for two reasons. Man's finite mind prohibits him from understanding all of the ways of nature. Because man cannot thoroughly understand nature he cannot get a clear picture of God as revealed in nature. I am sure that there is no need to argue this point. Any casual observer will admit

that in spite of man's scientific strides there is much about nature that he does not understand.

Even if man had a thorough knowledge of nature this would not enable him to get a clear and adequate picture of God. Nature is impersonal and the universe is controlled by mechanical law. God is more than the sum total of this mechanical universe. Nature is impersonal. God is personal. Just as it is impossible to completely know a human being by looking at his photograph it is also impossible to know God through the study of nature.

God reveals Himself to us through the moral law. In these laws we see God as a being who is concerned about the Ethical content of life. We see God as a purposeful being. He is interested in ends and means. He is concerned about the rightness of things. He punishes the evil and rewards the good. He is not impartial in the universal struggle between good and evil. He is definitely on the side of good. As we look at God through the mirror of Ethics, we see more of God than we discovered when we viewed Him through the mirror of nature. This moral concept of God gives room for personality, purpose and will. God becomes more than a cosmological, first cause. He is more than a teleological pattern of the universe. He is a living, willing, active and purposeful Being. He is a God who enters into the Arena of existence and engages in the Ethical struggle of life.

The Moral law teaches us that God is no "unmoved mover". He is more than some mystic source of illumination. He is more than a Philosophical abstraction used to support a system of thought. It gives correctness and definiteness and energy to his being. Therefore the Psalmist continues by saying, "The law of the Lord is perfect converting the soul: the testimony of the Lord is sure, making wise the simple. The statutes of the Lord are right rejoicing the heart; the commandments of the Lord are pure enlightening the eyes. The fear of the Lord is clean enduring forever. The judgments of the Lord are true and righteous altogether". (Ps. 19:7-9). In the exposition of this passage the Interpreter's Bible states:

"The path of moral duty is discernible: it lies straight ahead. The fear of the Lord is clear: and because it is undefiled, it lasts when systems that find an excuse for anything collapse. The judgments of God are true 'altogether right'. How refreshing words like true and right are. 'I do not care about being a clever

modern'. This course is wrong, and that it right. 'When a man can say some such thing, and say it humbly as before the face of God has his feet upon a rock'." (Interpreter's Bible Vol. 4, Page 105).

God reveals Himself to us through the moral law. Moses and the Prophets lifted the concept of God to dazzling heights, but the peak is not yet reached. The mirror is not yet clear. Our vision of God is still blurred. We see God as a judge, a King and an executor of the law. This is only half truth. If the Bible stopped here it would be inadequate to serve as the supreme guide of life. There are many dimensions of God's being that cannot be revealed through the moral law.

Finally God reveals Himself through Christ. "God is in Christ reconciling the world unto Himself". Because the Bible is the record of this reconciliation it becomes the supreme, sufficient, and complete revelation of God. It is in Christ that the picture of God became clear. In Him God is revealed in all His vast dimensions.

In the movie industry we hear about the various dimensions of a picture. The more dimensions the more realistic the picture becomes. When we see God in nature and in the moral law we see various dimensions of the picture of God. In Christ we see God Himself. This is what Paul had in mind when he said "For God who commanded the light to shine out of darkness, hath shined in our hearts, to give the light of the knowledge of the Glory of God in the face of Jesus Christ". (2 Cor. 4:6). Christ teaches man all he needs to know about God. This disclosure is final in that God in Christ is sufficient to meet the needs of man throughout eternity.

B. The purpose of the Bible is not only to reveal God to man, it also reveals man to himself.

When Socrates said "know thyself" he was expressing one of the greatest needs of the soul. It is only natural for man to ask who am I? Why am I? Where shall I go from here? The answer to these questions will determine the kind of life man will live. The Bible teaches us three things about man. They are as follows: That man is a creature, that man is a child of God, that man is a sinner standing in need of a Saviour.

Man is a creature. "In the beginning God created the heaven and the earth. . . And God said let us make man . . . and He created him . . . and God formed man out of the dust of the ground".

The Bible plainly teaches us that man is not God. Since God

is the only one worthy of being worshipped, man should not worship himself, since man is a creature it is a sin for him to rebel against his creaturehood. When man seeks to make himself God, he insults his Creator. "And the serpent said unto the woman, ye shall not surely die, for God doth know that in the day ye eat thereof, then your eyes shall become opened and ye shall be as God, knowing good and evil". (Gen. 3:4-5).

The statement "ye shall be as God" is the clue to man's basic sin. It is pride that makes a man try to play God. It is pride that makes him defy his creaturehood.

The Bible reminds man that he is the child of God. Man is no mere animal. He is no physical cog in the vast wheel of the universe. He is a child of God with a mind that can think, a will that is free, and a soul than can commune with God. "And God said let us make man in our image after our likeness". . . so God created man in His own image, in the image of God created He him male and female created He them. Because man is a child of God, he is a prince and an heir of eternity. He is God's little god.

Because he is a child of God, man is a moral being. He knows right and wrong. He must choose sides in the eternal struggle between them. Because he is a child of God man has intrinsic values. He is an end in himself. Because he is a moral being he is responsible for his own actions and accountable for his own deeds.

The Bible teaches man that he is a sinner. He has rebelled against his divine sonship. Pride has made him try to play God, he has chosen the side of evil in this universal struggle of existence. He has betrayed His Father. He has broken the divine law. He has marred the image of God in his soul. He has extinguished the light of divinity within himself. He has become so entangled in the web of sin until it is impossible for him to free himself. Therefore mankind stands in need of a Saviour, a deliverer, who can free him from the coils of sin and damnation. One of the greatest sins of Western civilization is a denial of the Biblical view of a man.

C. The Bible reveals the proper relationship of man to his fellowman.

If all men are children of God, all men are brothers. It is impossible to believe in the fatherhood of God without believing in the brotherhood of man. This brotherhood involves mutual respect and responsibility. It was this responsibility to which God was referring when He asked Cain, "Where is Abel thy brother?" It was this re-

sponsibility that Cain was trying to escape when he asked, "Am I my brother's keeper?"

The human race from the killer of Abel to the murderer of Emmit Till has tried to avoid this sense of responsibility. This responsibility is implicit in our very being. Try as we may we cannot escape it. "One day", said Wesley Boyd, "when famine had wrought great misery in Russia, a beggar, weak emaciated, all but starved to death, asked for alms. Tolstoy searched his pockets for a coin, but discovered that he was without as much as a copper piece. Taking the beggar's worn hands between his own he said, 'Do not be angry with me, my brother, I have nothing with me'. The thin lined face of the beggar became illumined as from some inner light, and he whispered and replied, 'but you called me brother—that was a great gift'."

There is a destiny that makes us brothers
None goes his way alone;
All that we send into the lives of others
Comes back into our own.
I care not what his temples or creeds,
One thing holds firm and fast,
That into his fateful heap of days and deeds
The soul of man is cast. (Edwin Markham—"A creed")

The Bible, Its Dual Function

The functional aspects of the Bible is dual in nature. It condemns personal sin and social injustice. It also serves to purify and redeem the individual and society.

The Bible stands like the Rock of Gibraltar against the relentless waves of sin. Dictators and tyrants always abhor the Bible and its teaching. They seek to destroy the Bible, because it is tyranny's greatest enemy. Hitler's burning of the Bible and persecution of the Church were no accident. Whenever a nation lives by the Bible it cannot tolerate sin and despotism. It inspires enslaved people to throw off the yoke of tyranny.

It is the function of the Bible to condemn injustice. From Amos to Rauschenbusch the prophets of God have waged a relentless war against the inhumanity of man to man. "Let justice run down as waters, and righteousness as a mighty stream". This has been their theme. It was first enunciated by the prophet Amos. It is just as valid as it was in the days of Jeroboam, II.

In our twentieth century era of earth satellites and guided

missiles, the salvation of society still rests in its adherence to moral principles and social righteousness. National sovereignty is still under the jurisdiction of Divine sovereignty. Nations as well as individuals are under the rule of God. Amos, more clearly perhaps than any Biblical character before him, realized by the teaching of the Holy Spirit, that God is the God of all the world. The condemnations which he pronounced against neighboring nations are in some cases for wrongs inflicted not on Israel but on other nations. Amos clearly teaches that God rules nature as well as nations. It is the hands of God that direct the course of human history. Therefore injustices and unrighteousness on the part of a nation seal its doom. Only the nation that is built on justice and social righteousness will endure.

Amos is concerned with justice not only among nations but also within nations. He insists that God cares about economic problems, about the way we earn our money, and about "chisellers" and exploiters.

During the days of Amos, Israel had reached the pinnacle of its glory. Its military victory was followed by an era of prosperity. Commerce flourished, wealth multiplied and the rich dominated the government. This prosperity was not shared by the total population. While the rich were getting richer, the poor were getting poorer. The small farmers, shepherds and small traders were forced into serfdom and slavery. "They sold the righteous for silver and the poor for a pair of shoes." All of this was taking place with the sanction of religion. The nation was genuinely thankful to God for the victory it had won and for the prosperity it was enjoying. There was increased interest in the nation's religious history. The shrines were filled with worshippers. They thought because they went to Church they were religious. Like some worshippers today, whose minds are filled during Church service with Monday morning's business concerns or with worry whether their Sunday roast is burning, they asked, "When will the Sabbath be gone that we may set forth wheat?" Occasionally when a Prophet got out of line, and ran counter to public opinion, they would silence him with the safe words, "Prophecy not" or in modern terminology "Don't preach at me".

Organized religion had become a defender of the "status quo", The merchant Princes of Israel had wrapped their moral corruption in the plush velvet of ceremonial religiosity. The women of the

aristocracy soothed their consciences by giving pittance to the poor. They deluded themselves into thinking that their expressions of "generosity" was a symbol of their God fearing and righteous character. With their daggers concealed beneath the velvet glove of economic strangulation they struck down anyone who dared rise up against the evils of social injustice and economic exploitation. God always finds His man. The Bible always finds means of expressions through human personality.

In the days of Jeroboam II God found Amos. He was courageous and bold. He feared only God and hated only sin. With a single stroke he tears away all their religiosity and leaves them exposed before the living God. He reiterates again and again that God desires not ceremony but righteousness. Their perilous complacency will be rewarded with destruction. "Woe to them that are at ease in Zion."

We have dwelt at some length with Amos, because he is typical of how the Bible condemns evil both in the individual and in society. The Minister of Christ who does not lift up his voice against the sins of his society is not preaching the whole gospel. From Amos to Christ and from Christ to Rauschenbusch men of God have used the Bible to condemn the sins of society. Jesus said, "I came not to bring peace but a sword." He meant that He came to declare war on sin. Whenever the Bible is taken into the battle against evil, victory against sin is secure. The Bible is like unto the sword of Damocles, always ready to fall with devastating results upon the head of would be tyrants and dictators. It matters not whether this dictatorship be religious, political or economic.

The Bible is basically and ultimately a book of redemption. Condemnation is only a means to an end. It is not the end itself. It is only a part of God's plan of redemption. Only when the malignant growth of sin has been cut away can there be health in the "body politic".

Therefore Amos is not the last word in prophetic lore. Once we have listened to the voice of Amos, we must proceed to consult Hosea and finally Isaiah before we can get a clear perspective of Old Testament prophecy. We must proceed from Old Testament prophecy to New Testament revelation before we can clearly understand the function of the Bible. This is what Paul meant when he said, "All scripture is given by inspiration of God and is profitable for doctrine, for reproof, for correction, for instruction, for righteousness, that the

man of God may be perfect thoroughly furnished with all good works". (2 Tim. 3:16).

The Bible has the power to perform the work of redemption in the human soul. When the missionaries in Nanking gave New Testaments to the Japanese soldiers, one Japanese official came to the missionaries saying, "Please don't give our men any more New Testaments for when they read this book it takes the fight out of them—they don't want to fight any more." "The New Testament is a wonderful instrument for purity and for holiness," Kagawa writes. "When you start a Bible movement it means revolution, a great revolution against darkness and crime."

The Bible when spiritually understood is the means of calling forth all holy thoughts, feeling, purpose, and acts. Even a Christian without the Bible would be in utter darkness. He would be in a state of an unborn infant in relation to the external world; having eyes and ears but nothing to call its faculties of sight and hearing into exercise. It is obvious that we can have no rational feelings of gratitude, love, adoration, and fear toward God, except in view of the truths revealed concerning Him in the Bible. Before we can accept Christ as Lord, we must know something of His spirit life and work. Before we can love God we must be taught about Him.

The Bible therefore is essential to the salvation of the soul. It contains God's plan of redemption. The Christian can no more live without the Bible, than the body can exist without food. The Bible is food for the hungry soul, water for the thirsty spirit, and milk for the new born baby in Christ.

Aristotle said of his work, "This book is given for action and not for discussion". The Bible is likewise given to us for action, not merely for discussion. Arguments about the Bible reverberate through the centuries. It has filled libraries, divided homes, plunged nations into war and set brother against brother.

But it was not given for this purpose. Wherever the Bible has been studied as a book of life and action it has blessed homes, united peoples, and races. Purified society and sanctified the soul. The Bible was given to man in order that he might have eternal life through Jesus Christ. What John said at the close of his gospel is true of every book in the Bible. "But these are written that ye might believe that Jesus is the Christ, the Son of God; And believing ye might have life through His Name." (John 20:31).

THE CHURCH

PRESIDING ELDER'S ADDRESS

by Rev. Elwin P. Boyce Jr.

My Brethren, Members of the Body of Christ: Grace to you and peace from God our Father, and the Lord Jesus Christ:

I greet you in this the one hundred and sixty-second year in the history of the African Methodist Episcopal Zion Church in America, and in the year of our Lord, one thousands nine hundred and fifty-eight. This is a year of destiny. I feel the presence of the saints about us. The sainted pioneers who followed in the wake of the Union Army, establishing Zion congregations here and there; and erecting, often with their own hands, Chapels of worship. They are looking down upon us; they are our "cloud of witnesses." They wait, with bated breath, to see what we are going to do to redeem the heritage for which they labored, suffered, and died to leave us. They wrought a noble work, because they were spirit-filled men and women, full of the power of God. And everywhere they went, men were convicted of sin, and converted to Christ.

We have better church buildings; higher literacy in the congregation; more eloquence in the pulpit; and more refined voices in the choir. We have a form of godliness, but none of the power thereof. If we are to reclaim our rightful place, we must return to the landmarks, which our fathers set of old. Not the primitive mode of worship which they knew. But to the fundamentals. The fundamentals of twice-born men; consecrated, sanctified, spirit-filled, holy-lives. Lives that radiate power, and lives that attract men to Christ. We cannot hope to achieve such lives, without giving earnest heed to the study of God's Word. And without engaging in soul-searching, heartfelt, power-generating prayer.

The Preacher and His Call

"My people are scattered as sheep without a shepherd." (Nu. 27:17; I K. 22:17; Matt. 6:36; Mk. 6:34). My heart is heavy as I think of the dearth of persons being called into the ministry of Jesus Christ, in the bounds of our Annual Conference. I am forced to shed a tear, every time I reflect that, chronologically, I am the youngest Minister in the West Tennessee and Mississippi Annual Conference. And I am definitely middle aged. The fathers are falling by the way

side, and there are none to take their places. Prior to the last Annual Conference, a member of a certain church told me, "Elder, we don't want a transferee! Again, I was called upon to counsel with a church that was disturbed, because their pastor was called upon to share his time with another church that was without a pastor. Yet, that same Church has not sent forth a preacher in the past twenty odd years. Brethren, this is a serious situation! Our responsibility is twofold. As Ministers of the Gospel, we must cast our mantles upon men who will take our places. Do not misunderstand me, I am not advocating that we play god, and go forth calling men on our own initiative. But I do mean that we must set forth the attractiveness of the ministry, and we must help men to recognize the call of God when it comes to them. Our laity must help to develop a climate of respect for the ministry; must come to know that "The laborer is worthy of his hire", and that "They who preach the Gospel should live of the Gospel." (Lk. 10:7; 1 Tim. 5:18; 1 Cor. 9:14). Preachers are flesh and blood creatures, they cannot "live on earth and board in heaven". Finally we must develop such a highly religious atmosphere in our homes that the voice of God can get through to our sons. Remember that many of God's choice vessels were not sons of prophets, but of common folk, out of simple homes. Let us pray zealously that God will send laborers into his vineyard. For "The harvest truly is great but the laborers are few." (Matt. 9:37; Lk. 10:2).

Evangelism

A very prominent member of one of our churches remarked to me that, "We will never get anywhere until we get a preacher who can attract the people." There is, of course, no denying that the pastor's personality, his smoothness in conducting the worship, his oratorical and sermonic ability, and his pastoral care go a long way in selling a particular church to the public. But here we miss the spirit of New Testament Evangelism. The recruiting of members does not belong exclusively to the professional religious. It is true that Peter converted his 3,000, and Paul his tens of thousands, but the unfolding story of the New Testament is that of personal witness, "And Phillip found his brother Nathaniel, and Andrew called his brother Simon." (St. Jn. 1:40-50). Many of us wonder why some of our sister denominations command such large memberships. It is chiefly because their members are schooled to exploit the personal touch. I had scarcely moved into a new community before a next door neighbor was inviting me to her Church. She did not stop to

inquire if I was a minister, she did not trouble to ask if I was of her faith, she was only interested in gaining another new member for her Church. I had opportunity to watch the embryonic growth of an autonomous congregation, who was sharing the building where our own budding mission was housed. Sunday after Sunday they received into their fellowship one to a half dozen adults. The testimonies of these recruits was not that "the pastor asked me," or that "the pastor preacher such a good sermon I just had to join," but that "Deacon so and so brought me," or "Brother so and so invited me," or that "Sister so and so told me about the church." Even the Sects have us bested here. The Jehovah's Witness will assault your door, put his foot in your door, and hold it there until you hear his message, or else turn him away with rudeness. Just recently 180,000 Witnesses gathered in New York City for a world-wide convention. They are winning the world, and many of our own members by the personal touch. I have no quarrel with the mass Revival, and the hired Evangelist, but we too must learn the techniques of Personal Evangelist. The ultimate key to the growth of our churches lies in the old Sunday School song, "Win them One by One."

"So you bring the one next to you,
And I'll bring the one next to me,
In all kinds of weather, we'll all work together,
And see what can be done.
If you'll bring the one next to you,
And I'll bring the one next to me,
In no time at all we'll have them all,
So win them, win them one by one."

C. Austin Miles

Another fertile field for membership recruitment lies in Evangelism in our Church Schools. Too often we have allowed our Church Schools or Sunday Schools to operate as complete entities, divorced from the Church. Brethren, this ought not to be so! The Church School ought to be the "hot-bed" of the Church, from which young, tender plants are transplanted into the garden of the "Body of Christ." I return to the example of the Church cited in the foregoing paragraph. I noted that that pastor did not miss a Sunday opening the "doors of the church" in their Sunday School, and not a Sunday passed that he did not receive into the church three, five, six, eight, or ten children and teen-agers. Why, my brethren, do we set such small store on the children? Is it because they're not able to con-

tribute substantially towards our salaries? God forbid! Let us never forget that the boys and girls of today are the men and women of tomorrow.

Connectional Benevolences and Creative Giving

I rejoiced when the General Conference of 1948 removed the per-capita assessment from our Book of Discipline. God hasten the day when assessments at all levels will be abolished from the thinking of our economy. We are trying an experiment at the point where I serve as pastor. We did not pro-rate the General Budget apportionment to the individual member. We simply asked our people to give creatively for Connectional Benevolences. We have missed only two Sundays on which he have not received some General Claims. We have some members who have already paid nearly \$10.00, others from \$3.00, \$5.00, \$7.00, and \$8.00.

All of this without a strain, or a drain on anyone. How was it done? A quarter a week here, a half dollar a week there, and an occasional dollar from another. No one has been burdened, no one has complained, but if the Quarterly Conference had assessed the members \$10.00 per-capita you would hear them hollering until now.

I am convinced that we must adhere to God's own plan for financing His Church. I refer to the plan that is as old as time, and as new as the latest church to adopt it, and as fresh as the most recent Christian to practice it; God's own plan of tithes, and free-will offerings. I hold, and will hold to my dying day, that no man has the right to diminish in any respect God's requirement, nor has he the right to lay a greater burden upon the people than God demands. Here is where we begin to learn faith. The God of faith declares, "the just shall live by faith". God not only promised that in tithing, His Church shall be adequately supported, but that the tither shall be blessed beyond measure. (Malachi 3:8-10).

As a District we have been called upon by our esteemed Bishop C. Ewbank Tucker, to raise two voluntary offerings. One to help send our Denomination Delegates to the World Council on Christian Education meeting in Tokyo, Japan, and the other towards a deficit from our last Annual Conference. I am happy to report that our churches, with two exceptions, rallied to our call and reported their askings in full. One of the two churches reported in part on the Tokyo expense, and the other misdirected their offering, sending it to the Christian Education Department instead of reporting the same to the Presiding Elder as requested. We have reported \$42.00 of a

\$50.00 quota for Tokyo expense, and \$84.00 of a \$125.00 quota for Annual Conference deficit. This is far from a perfect score, but we can justify a little pride here, in the fact that we are still leading the rest of the Conference. Brethren, let us prepare to complete our voluntary offerings at our post fourth Sunday Council in September.

Pastoral Leadership and the Chain of Command

The apostle very aptly compared the Church to the human body. Each member perfectly coordinated with every other member, and yet each with its own special function. The big toe can never be the little finger, the little finger can never be the ear, the ear can never be the eye, the eye can never be the nose, and the foot can never be the head. Thus it is with the Church, each person has his place in the frame-work, from the Bishop down to the sexton. The Bishop cannot be the pastor, the pastor cannot be the Presiding Elder, the Presiding Elder cannot be the Bishop, and conversely the trustees and stewards cannot be the pastor. It has been called to our attention that certain officers have attempted to usurp pasoral functions; dictating to the pastor in spiritual matters, how long he should preach, and to what extent his remarks and admonitions should go. Be reminded, my brethren, that the spiritual affairs of the church are under the exclusive control of the pastor! You are trespassing on dangerous ground! Hear Jehovah speak, "Touch not mine anointed, and do my prophet no harm." (1 Ch. 16:22).

In temporal matters he is your leader. You are his armor bearers. More literally you are his arm supporters. When the battle is going against the church, you must, like Caleb and Joshua of old, hold up his arms. Your real strength, as a church, lies in a strong leader; a strong, clear head, if you please. The pastor cannot fight you and the world too. If he is to dissipate his strength fending you off of his office and prerogatives, how shall he be able to fight the fight of faith? Notice that I have used the word leader. He is not your boss; you are not his boss. He is to pioneer the way; to set the pace; to sound the tocsin. You are to follow where he leads. Never forget that the success of the organization is his primary responsibility. If you follow his leadership, support his plans, succeed or fail, you are not called to accountability. Hambone says, "Boss may not allus be right, but he's allus Bosses." The pastor may not always be right, but he is still the pastor.

Personal Labors

Your humble servant has met, and presided personally in each

of the quarterly Conferences for the three successive Quarters preceding. I have tried to be fair in all of my dealings; judicious in my rulings, and equitable in my decisions. I have endeavored to give good and wholesome instruction that the Body of Christ might be edified. I have, because of pastoral responsibilities, been able to accept preaching invitations from my brethren, only in the First Quarter. In the second and third Quarters I accepted the invitations of the pastors of St. Paul-Crenshaw, and Williams Chapel-Sledge. Also in the third Quarter the invitation of the pastor of Cooper Chapel. I trust that I will have my work so well in hand at Ford Chapel that I will be able to accept all of the invitations to preach in the fourth Quarter round.

Churches and Pastors

My remarks about the individual Churches and pastors will be brief and pointed at this time, as I do not wish to anticipate my report to the Annual Conference at which time I hope to have many good things to say about all of you.

SENATOBIA MISSION—Rev. L. A. O'Bryant has found it difficult to get a start at this point, but through personal efforts he has reported the Educational asking for this point in full.

WILLIAMS CHAPEL—Rev. L. R. Anderson still keeps the spirit high at this point. Here is a loyal people. They have paid the Presiding Elder in full each Quarter.

ST. PAUL—Rev. E. J. Scott loves the people, and the people love him. We tried unsuccessfully to get the one Day District Conference to reduce the Presiding Elder's salary at this point. But they still made a good stab at the salary each Quarter.

COOPER CHAPEL—Rev. O. F. Fisher and the good people here are a busy pastor and people. Not only do they raise the Presiding Elder's salary in full, meet their Connectional obligations, but they are always doing something to improve the local church.

PRINCETON CHAPEL—Rev. E. S. Johnson and Princeton Chapel are holding their own with the mortgage obligation, reporting on Connectional Benevolences, and paying the Presiding Elder in full each Quarter.

FORD CHAPEL—Rev. E. P. Boyce had to perform drastic surgery at this point in the first Quarterly Conference from which the Church is slowly convalescing. Yet they have reported Connectional

Benevolences as due, raised two voluntary offerings, and paid the Presiding Elder in full to date.

WARNER TEMPLE—Here Rev. L. W. Raspberry has breathed new life into a burdened and discouraged congregation. With the Denomination underwriting their mortgage payment to the extent of \$200.00 a month they have not missed a single note since January. They have given \$15.00 and \$50.00 respectively in the voluntary offerings; met Connectional Benevolences as due, and paid the Presiding Elder in full each Quarter.

Missionary Officers

I will not at this time personate the Missionary Officers: suffice to say that they are still carrying on admirably; holding their Quarterly Mass Meetings, and reporting their quotas in full. I regret that illness, and other causes, has prevented my being present in either previous Mass Meeting this year.

Christian Education Officers

Likewise, I will not mention the Christian Education Officers by name. Most of them have been busy making visits, lecturing, advising, and aiding in organization in their respective spheres.

Conclusion

Brethren, these are times that try the soul! We are not here to drift, to dream, to play! There is hard work to do! There are battles to be fought! Victories to be won! Crowns to achieve! Then,

“To the work, to the work!
We are servants of God,
Let us follow the path
That our Master has trod;
With the balm of his counsel
Our strength to renew,
Let us do with our might
What our hands find to do.
Toiling on, toiling on,
Toiling on, toiling on,
Let us hope and trust
Let us watch and pray
And labor 'til the Master comes.”

Fanny J. Crosby

Delivered August 21, 1958
The Memphis District Conference
Memphis, Tennessee

LOOKING AHEAD IN BOOKS

THE CHRISTIAN TEACHER

by Peter D. LeFevre

The Christian Faith and Higher Education

What are the Christian teacher's concerns in higher education? What difference does it make in an individual's teaching if he takes both his teaching and his Christian faith seriously?

These are the focal points of this analysis of the role of THE CHRISTIAN TEACHER, by Perry D. LeFevre—an inquiry which is particularly timely in view of the current discussions of the relation of religion to higher education.

Dr. LeFevre's thesis is that the distinguishing marks of the Christian teacher is his sense of calling. He is called to be a Christian, but to exercise that calling within a particular profession. This sense of calling will affect everything he does as a teacher: his handling of his own subject matter; his concern for teaching method—"not mere technique, but the whole process of communication, with its overtones and its undertones"; his interest in understanding the student; his conception of his role as counselor; the part he plays in his college and university community; and his interpretation of the teaching-learning process.

"Dr. LeFevre has brought fresh insight to the academic problem of the relation of Christian faith to authentic higher education. I like his suggestion that the distinguishing mark of the Christian teacher is his sense of vocation, his calling under God to be the most competent teacher he has the capacity to become, and in this competence to give expression to the religious dimensions and the theological issues of his faith."—Kenneth I. Brown, Executive Director, The Danforth Foundation.

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